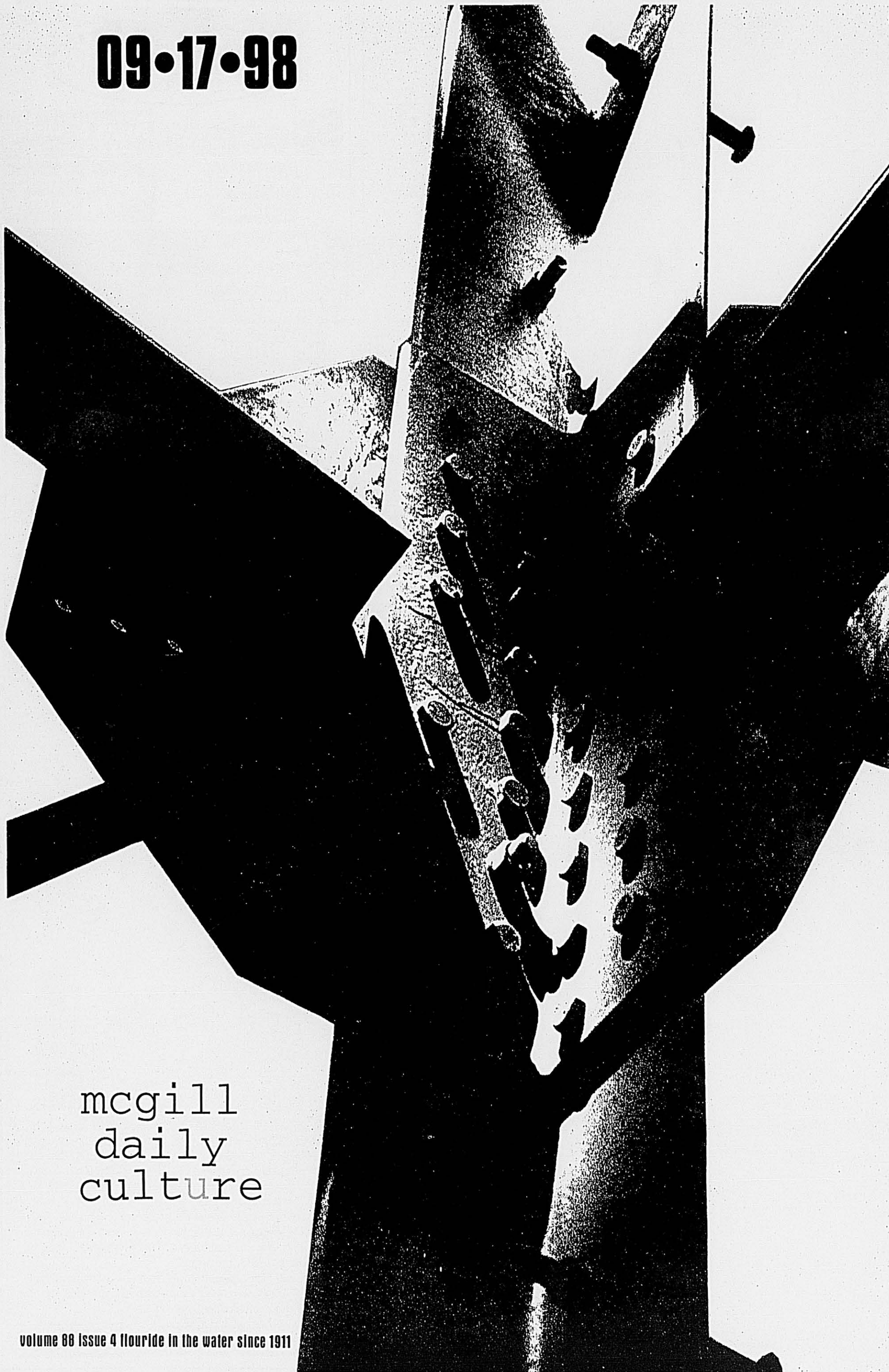


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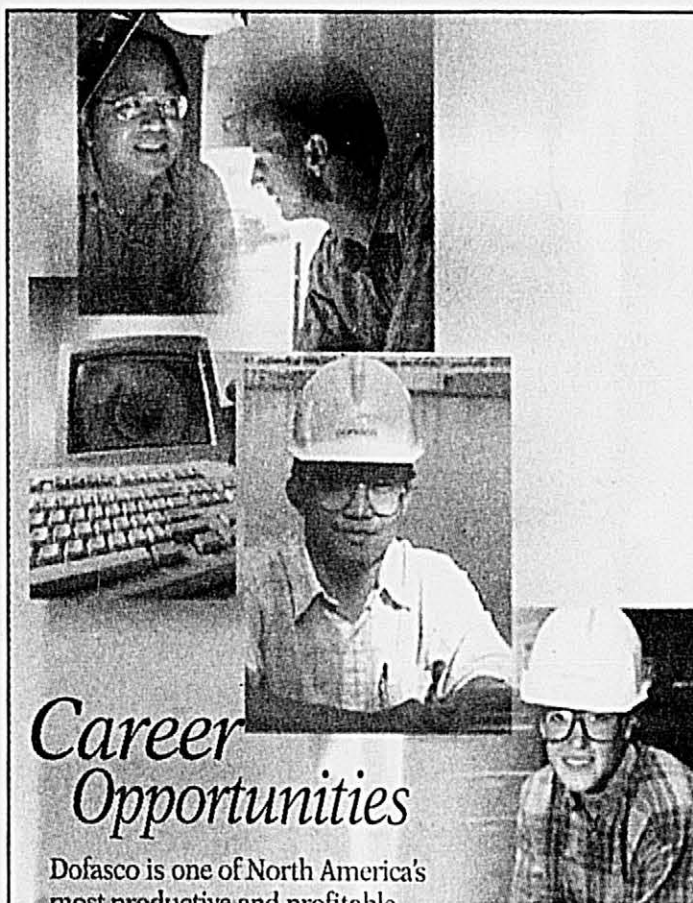
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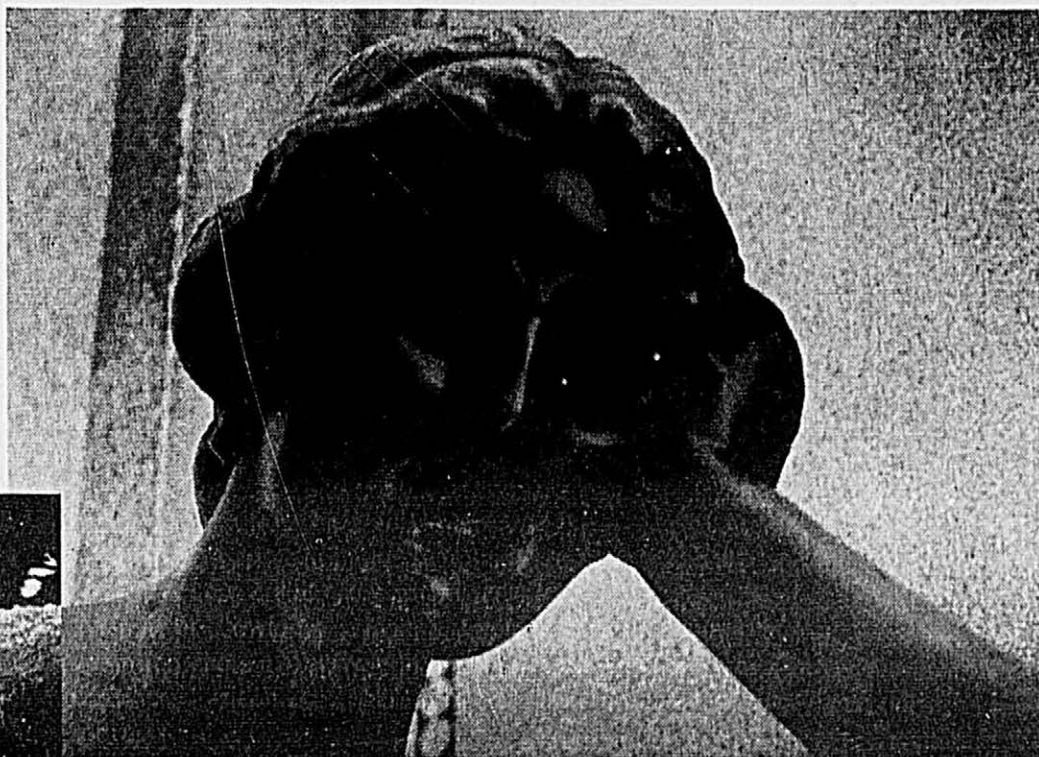
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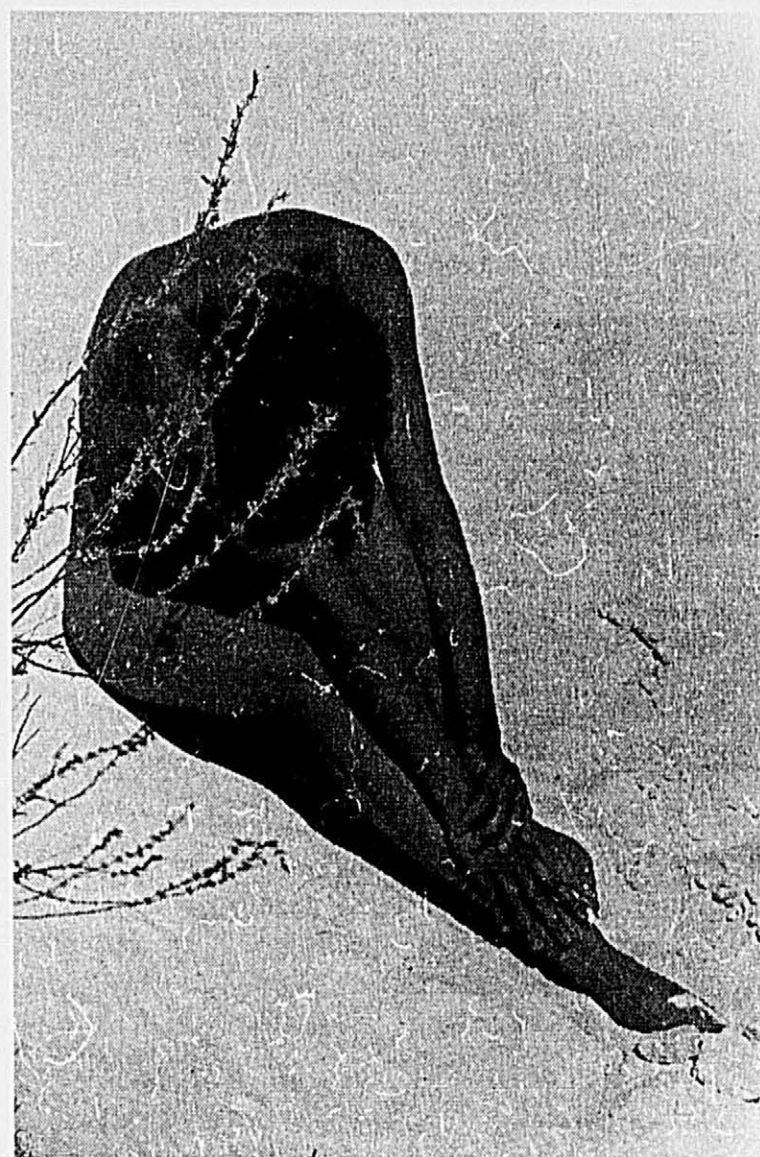
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**The
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The Daily is a founding member of Canadian University Press and Presse étudiante du Québec.

Printed on 20% Recycled Paper.
ISSN 1192-4608

Photos
by
Jenna Robertson

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The Not-So-Mellow JELLO

by Gregory Kaufman and Sam Sajabi

With his inauspicious vision of the near future, the punk legend, spoken word artist, free speech advocate and all around shit disturber Jello Biafra, wasted no time implementing his agenda for the night. Speaking as part of the Concordia Student Union Orientation '98 "Free Speaker Series," Biafra launched directly into his well rehearsed attack on such topics as the education system, religious fundamentalism, censorship and Corporate America. A large crowd of fist-in-the-air punk rockers cheered on as the subversive and self-indulgent Jello Biafra spent the next few hours pointing out what he sees as wrong with the world around him.

Sounding like Chomsky on speed, Jello jumped from topic to topic never stopping long enough for any single idea to fully sink in. "FREE MUMIA!, CALL OFF THE DRUG WAR!, TAX RELIGION!, ICE-T FOR NATIONAL SECURITY ADVISOR!" he cried. Jello's caustic fusion of wit, political awareness and paranoia made for an animated night of "infotainment."

Although few of the screaming supporters seemed to care, Biafra read directly from prepared notes. Many of the pieces that have appeared on his various spoken word albums, and the crowd chanted along from memory the words that marked for them the possibility for radical change.

Biafra's public stir goes back to 1979 when he and his band, The Dead Kennedys, released their first 7" single, "California Uber Alles." The song's political satire and dissenting tone marked the entrance of Jello Biafra's persona into the public eye. With his call to revolt against establishment Biafra became an instantly identifiable figure for many youths who did not wish to conform.

Biafra's work has also attracted much attention from the Political Right for being what they consider morally reputable. Tip-

per Gore, the P.M.R.C., the Christian Coalition and even the Shriners to make up a long list of those who have registered their offense at his work. The most notable complaint culminated in the 1986 court trial launched against him by L.A. District Attorneys Office. It concerned artwork included in the Dead Kennedy's album "Frankenchrist," by H.R.



JELLO BIAFRA, UP CLOSE AND PERSONAL

Giger. The sexually explicit painting was deemed "obscene" and Biafra was charged with "distribution of harmful matter to minors." Jello Biafra instantly became a symbol for those fighting for First Amendment rights.

Letter to Jello

Hello Jello. Welcome to the age that most call "past your prime". You need to understand something. Spoken Word is NOT music. As an art form, it is only worth experiencing if you've



never heard it before. Let me explain. When I see your fans mouthing your performance word for word, I can't help but let out a little chuckle... When the supposed purpose of your essay is to educate and get people thinking, training people to mimic

your ideas without incurring a thought of their own doesn't cut it.

"We interrupt this program with a special bulletin," you raged. "Canada is now under martial law. All constitutional rights have been suspended. Stay in your homes, do not attempt to contact loved ones, insurance agents or attorneys... Shut up, be happy! Obey all orders without question. The comfort you've demanded is now mandatory. At last everything is done for you."

...and the crowd emptily mouths your words...

Let's not jump to conclusions here. I have to admit that you're doing more than most: at least your ideas have the opportunity of being heard. At least your ideas inspire some form of change. At least your ideas are non-conformist. But if I read you right, then you think you're actually doing something. What you're actually doing is passing the buck.

You're presenting problems with the system (as you see it) and hoping that someone else will solve them. Do you really have any solutions?

"Lower the voting age to five!" you say. "Cut the military budget to zero!" you say. Very good ideas J.B. Very good Surely when they are actually implemented, thirty five hundred years from now, they'll probably call you a genius..."The founder of the new world order." But you know what, everybody already knows what you're talking about, and even though they don't know how to say it, they're doing just as much about it as you are...NOTHING.

What did I think of the evening?. Anticipation (waiting for an hour before you started), Boredom (waiting four and a half hours before you finished), and Disappointment (realizing that you had said or done nothing new since the break up of the Dead Kennedys).

On that note Jello, we cut to history...

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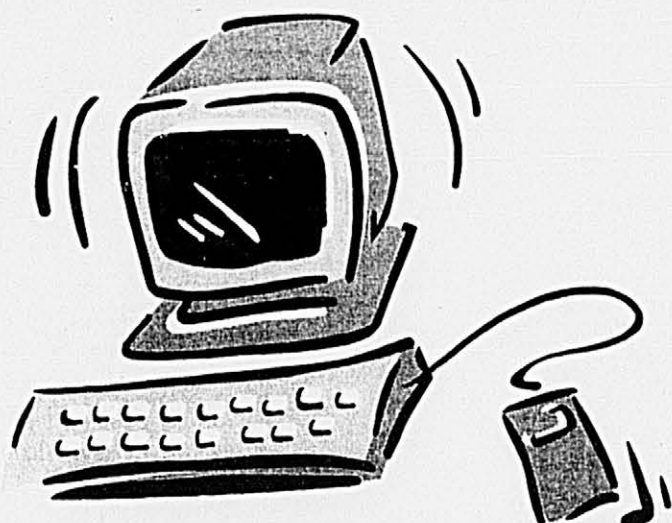


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Commercialization and Canadian Film

by Ira Nayman

When a film like David Cronenberg's *Crash* or Lynn Stopkewitch's *Kissed* hits the theatres, some Canadian cultural critics are bound to rail against it. "These films are elitist and, frankly, depressing. Why," these critics wonder, "are we not spending public funds on making more films that people want to see?"

The fact that these films are international sensations which a lot

this popular American genre, the setting is not identifiably Canadian; there are no Canadian references in the dialogue or mis-en-scene (literally everything in front of the camera). *The Falling* does however put a tiny twist on the genre: each act is told from the point of view of one member in a love triangle. Still, it doesn't stray too far from the basics of the genre.

One theme which frequently

with an English Canadian film industry that frequently tries to mimic American films. An obvious one is that we don't have the budgets which American films have, so these films will never achieve the technical proficiency of the films they are based upon.

Another problem is that Canada does not have the celebrity apparatus of the United States—the magazines, talk shows and other media devoted to creating celebrities—so we have few identifiable "stars" to draw audiences into our films. French Canada, by way of contrast, has a much better developed star system.

French language films are often given wide release in Quebec, and it is not unheard of for a popular film like *Les Boys* to play for six months. Part of the

Another significant factor leading to the non-commercialized aspect of English Canadian films is that, owing to the needs of distributors and theatre chains, 97% of English Canadian screen time is given over to non-Canadian films (approximately 94% American). When it is fortunate enough to get a commercial run, an English Canadian film is shunted away to one or two specialty theatres in major cities, where it rarely lasts more than two weeks. The quality of Canadian films becomes irrelevant when the structure of the industry ensures that viewers will never get to see them.

But if English Canadian feature films are in a bad way, shorts are even worse. Feature filmmakers can usually expect a video release and possibly a television airing. Short film-makers on the other hand, have few outlets for their work: the occasional festival like *On the Fly* in Toronto or the remote possibility that Bravo or Showcase will buy them as filler between programs. Yet short films are

ers to show producers what they can do.

And, as this year's Toronto Film Festival proves, short films can be highly entertaining. Chris Deacon's *Moving Day*, for instance, is a funny look at a developing relationship which becomes strained when the couple moves in together. Serge Marcotte's *The Sickroom*, based on the short story by Franz Kafka, combines an interesting experimental technique (black silhouetted figures shot against rear-projected backgrounds) with Kafka's dialogue to produce a unique effect. *Echoes in the Rink: The Willie O'Ree Story*, which is Errol Williams' short documentary about the first black man in the NHL, doesn't push the documentary form, but tells a fascinating story.

If critics of Canada's film industry would spend some time at film festivals like the ones in Toronto and Montreal, they might finally appreciate our films as diverse and, —despite all the obstacles we place in front of would-be film-makers— of high quality. It's unfortunate that so many of the films will only find audiences at festivals. Still, even that exposure is a start.

This year's Toronto International Film Festival, which will screen 19 features and 42 shorts



of people do go to see, seems to have eluded these particular critics. Attending a Canadian film festival reveals that Canadian film-makers are not actually obsessed with blatantly non-commercial (and therefore non-marketable) subjects. There are important factors which tend to lead the Canadian film into a non-commercialized sphere and which also keep them there.

Raul Sanchez Inglis' *The Falling*, screened at the Toronto International Film Festival, follows trends in American auteurs much the same way as some American independents make movies based on last year's indie successes. This should hearten the above-mentioned cultural critics: clearly, many English Canadians are attempting to make "popular" films by following American examples, (way to create a Canadian national identity, guys).

The Falling is also typical of a certain type of feature becoming increasingly prevalent in English Canada: the film noir, best described as a literally dark genre with characters personifying betrayal and selfishness. Based on

emerged during the Toronto International Film Festival is the difference between English and French Canadian films. Compare *The Falling* to two French Canadian films screening at the Festival: Manon Briand's *2 Secondes* and Charles Biname's *Le Coeur Au Poing* (English title: *Streetheart*). These are both small, quirky non-genre films: *2 Secondes* is about a former professional bicyclist who has to adjust to civilian life; *Streetheart* is about a woman who goes up to strangers on the street and offers to do their bidding for an hour, no more, no less. They are both psychological studies, told with compassion and a lot of humour. Also, they do not try to hide their national origins as both films contain many identifiable Montreal landmarks.

There are many problems

reason, to be sure, is the foreign language barrier: films in French are more attractive to many Francophone viewers than subtitled films from other countries. Perhaps more important, many French Canadians want to see their own stories told, their history and their contemporary dramas.

Few English Canadians, on the other hand, believe they have a distinct culture and so can see no reason to support local film-makers. Whether the lack of appreciation for Canada's uniqueness is a cause of limited access to our cultural productions or an effect of it, is a chicken and egg question.



the lifeblood of the industry; they give new film-makers an opportunity to develop their craft without committing the money or resources needed for a feature. Shorts are also calling cards to the industry, allowing film-makers

by Canadian directors, showcases the variety of work being done in this country.

The Festival runs from Sept. 10 to Sept. 19. For more info call 1-416-968-FILM

Imagining

Feminine

ARTIST LEESA STREIFLER REVISITS THE IMAGE COMPLEX

by Anna Alfredson

Snap...

Another picture of another woman is produced out of a carefully designed pose and setting. Her make-up, the expression on her face, the way she holds herself before the camera's eye are all decided upon prior to the film's exposure. But these are not the pictures we, the public, view in magazines and books, in films and on T.V. They are the first step in Leesa Streifler's artistic process.

Streifler draws and paints over, even writes over, these pictures, calling attention to the fact that they were created with a specific idea in mind. They provide a harsh and enlightening contrast to the pictures our culture presents us with each day. Pictures from which we gather unconscious thoughts about the way things are 'supposed' to be. More specifically, the way women are supposed to be, what is 'normal'.

You've Come A Long Way Baby

But considering that this very slogan was employed to sell cigarettes, it's clear that feminism hasn't finished up yet. Not only must feminism continually evolve and adapt to changes in our society, it's participants must sort through and decipher the ruins of past images and ideologies — whether produced by society at large or by different types of feminisms themselves. The world has seen liberal feminism, radical feminism, postmodern feminism... each generation needs a new way to cope and a new way to make change, leaving a lot of work to be done.

Women are confronted with the more traditional roles that have been assigned in the past: the housewife, the secretary. Then we must struggle with the right to be proud of these often frowned upon roles, should they choose them.

We search and find women recorded in history who have stood out from the 'norm', women like Joan of Arc and Sojourner Truth. Past movie queens like Greta Garbo are recalled in contrast to the emaciated models in

Calvin Klein ads. Modern influences like Margaret Atwood and women's empowerment groups like Blood Sisters in our own backyard present us with their own interpretation of 'woman'. So what does a woman do with all this; how does she interpret the modern norm ascribed to women?

This is part of what artist Leesa Streifler deals with in her exhibition entitled *Normal*.

Streifler explains that her works confront "the female character in relation to the question of feminine identity." Each is a black and white photograph of her own body which has been drawn and written over in either black or white ink. By exaggerating the unspoken expectations of how women look, walk, talk, sit, stand, dress or eat, Streifler counters society's preoccupation with the feminine body.

Figures like Joan of Arc, having abandoned her feminine garb for the gear of a warrior, appear in this series. Streifler also visually creates Freud's idea of the female as defined by her lack of a penis. Streifler takes on such vastly different personae in each



piece that one easily forgets that she is the sole model.

One series of photographs tells the story of one woman's struggle with the idea of the feminine. In some of the photos Streifler dresses sexily and masks

her face in make-up. But in most others she appears in an androgynous state, seemingly fed up with the charade she feel obliged to keep up. In some frames, this character is transformed into a bird, at once symbolizing a desire for freedom and an escape into a non-sexualized world. And further exemplifying how some women deal with false feminine images in society, the woman explains how she began over eating. The words "I ate to escape" occur over and over again, running across her body in a way that is at once pathetic and tragic and all too realistic.

Tackling these issues in relation to her own sex, Streifler brings forth in her photographs the "contradictions between women's desire to achieve the feminine and a defiance to perform as required." She calls into question the problem of renouncing one's gender in order to escape harassment or the oppressive images

of 'normality'.

Art for art's sake

It is difficult to separate Leesa Streifler's artwork from the politics it carries along with it. Yet her work definitely holds its own on visual power alone.

Most striking in the exhibit are the larger-than-life enlargements of three of Streifler's works. Nearing the entrance to the gallery only a myriad of small pictures, all framed, are visible. But once the door's threshold is crossed, one is immediately confronted with colossal images ironically shrouded with sheer pink curtains. They are blow ups of three of the small images and serve as a kind of hint to take a closer look at what is going on. It also calls into question what we may be missing in everyday life: what messages we need to enlarge and explore before unconsciously internalizing it.

*NORMAL will be displayed at Dazibao until October 4
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Slim Pickings at Moments Entrelacés

by Mimi Gross

Currently showing at La Centrale (Galerie Power house) is an ambitious group exhibition entitled *Moments Entrelacés*. Like many contemporary art exhibits, this one unites a number of female artists exploring a very particular set of ideological themes. Unfortunately, although the subject matter of much of the show is intriguing, it fails to make up for what is ultimately not a very artistically moving exhibit.

Moments Entrelacés is organized around what at first seems to be a promising theme. One of the curators of the exhibit, Lorraine Simms, explains that the show seeks to "represent a cross

section of the relations between female experience, the act of painting and the history of painting". Indeed, the exhibit succeeds in showcasing a wide variety of views on these issues.

No single perspective on women's lives or on women as artists dominates this show. Rather, each piece offers a different and personal view on topics as wide ranging as the treatment and perception of women in society, and the ever-increasing number of avenues of expression available to female artists today. There is certainly no absence of interesting ideas that are explored in the exhibit, and among the works on display there are a number of

pieces whose initial simplicity proves deceptive upon further consideration. However, it is too often the case in this show that artistic content and quality is sacrificed in the course of exploring these themes.

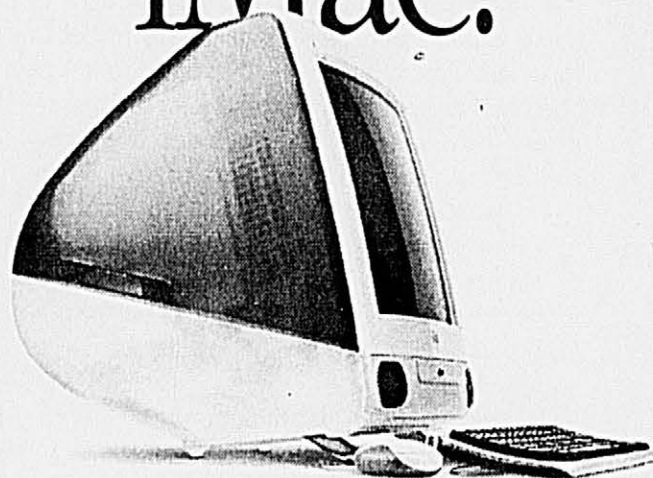
Many of the pieces in *Moments Entrelacés* serve only to confuse. Incomprehensible images contort what few shaky messages emerge from the works. Most notably, *Entre/Lacs* by Annie Poulin is almost offensive in its utter lack of composition. Occupying an entire room, it leaves the viewer wondering not only what the artist was thinking, but whether she was thinking at all. Any reflection or thought

Poulin hoped to convey is lost in a mix of seemingly random blotches of paint haphazardly spread across a massive canvas. I had to wonder if this particular painting was snuck in late at night when no one was looking.

Poulin's contribution is not the only entry that fails to impress on any positive level, but it does exemplify what is most sorely lacking in most of this exhibit, which is any real sense of artistry. While it is true that art need not be beautiful in any traditional sense to have artistic value, pieces require some redeeming quality, whether it be aesthetic or thematic, before gaining any praise.

(continued on page 9)

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Cd Reviews

BEASTIE BOYS HELLO NASTY (GRAND ROYAL)

by Jan Schotte

Most people buying *Hello Nasty* will do so for the Beastie Boys' rapping. But the amount of rap per album seems to decrease with each new release. The Beastie Boys have long tried to show that they're capable of much more than just rhymes. There are more instrumental tunes in this case than usual, with a new addition, vocals. The Beastie Boys play rhythm section with assorted

and DJ Mix Master Mike provides some expert scratching.

Although not as ahead of its time as the seminal *Paul's Boutique*, *Hello Nasty* maintains the Beastie Boys reputation for eclecticism. With lazy lounge instrumentals and scratching rap tunes, the music is certainly diverse. I guess I shouldn't be surprised that their next album is a country one.

BLACK/RICH MUSIC WILL OLDHAM (DRAG CITY)

by Matthew Murphy



Will Oldham has quickly returned, as full of God and country as ever. "The Risen Lord" is a prime example: Oldham puts Lawrence's votive poem of the same name to a rambling acoustic guitar. The seven other tracks are multiple treatments of

guest instrumentalists and vocalists. None of these tunes stand out particularly but they don't grate either. An unfortunate aspect is the use of canned clapping after each featured instrumentalist's brief solo. This is a pretty weak effort to replicate the atmosphere of a jazz club and lend credibility to the Beastie Boys as instrumentalists.

A pleasant surprise among the non-rap tunes was a dub number from the master Lee "Scratch" Perry, called "Dr. Lee, PhD." I'm not sure how close 'the doctor' is to the band though, because he refers to them as "the Beastie Boys," -maybe there's some joke I'm not getting. His appearance is only the most obvious evidence of an island undercurrent that runs through a few songs on this album, notably the steel drums on one of the better rap tunes, "Body Movin'."

On other numbers the rapping is solid with "The Grasshopper Unit" being a real standout. Some of the rhymes kept me smiling like: "I'm the king of Boggle, there is none higher, I get 11 points for the word quagmire."

But what has always been the highlight for the Beastie Boys is their sampling. *Hello Nasty* doesn't disappoint in this area,

three songs. The first of these is played on three different instruments, which results in an album, not strong on variety, but full of patterns and juxtaposition.

The album marks a regression to earlier styles, which disheartens this reviewer. *Joya* was Oldham's most adventurous foray into experimentation with different musical styles and this ep, along with the *Little Joya* single make poor companion pieces to such a standout album. *Rich/Black Music* is, however, another step in Will Oldham's journey,



and like the journey, each step is full of piety, perversion, and solitude. What is not clear is what the journey leads to. However, fans familiar with his work will be happy to come along for the

ride one more time.

ALVIN YOUNGBLOOD HART TERRITORY (RYKODISC RECORDS)

by Gil Shochat

On a steamy evening in early July back at the '96 Jazz Fest, Alvin "Youngblood" Hart played a free outdoor show at the Labatt Blues stage. Knowing nothing about the artist, I expected the worst. My standard image of the contemporary blues musician had been that of a middle aged balding white guy, harmonica in hand, from Lexington, Kentucky doing really bad Muddy Waters covers and stamping his foot a little too vociferously. Indeed, the North American blues scene isn't exactly bursting with talented young up-and-comers.

Hart, however, truly surprised me. He played solo guitar on stage with honesty and depth that can only be compared to that of the great delta bluesmen of the 1920's and 30's; Blind Willie McTell, Leadbelly and Charlie Patton.

His latest album, *Territory*, is a tour de force. It spans many musical styles from acoustic and electric blues to country and garage rock. Songs like "Tallacatcha" features Hart singing bluegrass style vocals while playing a hard-edged acoustic blues guitar. In "Sally, Queen of the Pines," Hart sounds much like his delta blues idols, his growly voice giving the music a very personal touch. In tracks like "Countryside," Hart mixes country swing, blues, reggae, and gutbucket rock to tell the story of a young man, so disgruntled with society that he burns down a courthouse. This song has a mystical feel to it, Hart hardly sings, rather, he delivers the song as a story recounting it as he would to a close friend.

Unfortunately though, not everything on this album works. "Ice Rose" and "Mama don't Allow" fall flat as they try to pull off blues rock. Unfortunately, they're not bluesy or rockin' enough to work in either genre, these tunes come off sounding like bad Neil Young covers. Yet, in spite of some limited shortcomings, *Territory* is honest and does not disappoint.



(continued from page 7)

A few of the pieces on exhibit do deserve praise and shouldn't be looked over. Specifically, there are two works which are unexpectedly profound amidst this gallery of mediocrity. Claire Beaulieu's series of paintings, entitled *Vert tendre et rouge passion*, is stunningly evocative in its simplicity. Using red and green alternately and covering some areas with a few small scraps of lace, her three canvases convey a range of messages about the different roles a woman takes on in her life and the expectations related between them.

Also not to be missed is

Send Me, a huge mural of flashy arrows by Carmen Ruschensky. Interestingly enough, *Send Me* is not impressive within the narrow scope of aesthetic appeal, but is vindicated by way of its clear and powerful messages regarding personal choice, destiny, and social direction. In addition to these paintings, there are some other pieces of interest in *Moments Entrelacés*, but none that are especially compelling.

What is interesting is the manner in which *Moments Entrelacés* was assembled as an exhibit. Each year, La Centrale (Galerie Powerhouse)

holds open calls for submissions, and the selected applicants become part of the next year's exhibits. All eight women in this show were among last year's applicants, and similarly, next year's participants have yet to be decided from the current pool. The competition is open to all women, working in any artistic discipline, and the next deadline for submission is March 15th, 1999.

The exhibit runs until September 27. For information on submission requirements and *Moments Entrelacés*, call La Centrale (Galerie Powerhouse) at 871-0268.



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EVENTS

SEPTEMBER 17-23

Thursday, September 23

Ditch the Alley today. "Reading in the Stacks" CKUT 90.3FM broadcasts live from the McGill Bookstore Cafe, 3-5pm. Spoken Word Performances from Debbie Young, Akin Alaga, Andy Brown, Jason Selman and others. Words from QPIRG's CorpWatch and Fair Trade Coffee. Reggae DJ Prym Tyn spins.

Put Down Your Books and Pick Up a Gun! The 34th Canadian Brigade, which brings together 14 militia groups, is recruiting for over 800 part time jobs in the Canadian Forces Reserve. The recruiting team will be inside the McGill Metro all day.

The Concordia Irish Lecture Series presents Johanne Trew from the University of Limerick. The lecture, titled and musical accompaniment will deal with the Irish influence on French-Canadian Music. 8:30pm, room H 420, 1455 de Maisonneuve Boul. West, admission: Free!

Friday, September 18

Pass on Gertz. "Reading in the Stacks" CKUT 90.3FM broadcasts live from the McGill Bookstore Cafe, 3-5pm. Spoken word performances from Sasha Wentges, Ian Ferrier, Dana McCloud, Johnny Cheesecake and more. Words from QPIRG's CorpWatch and Fair Trade Coffee. Music on the same tip...

Put Down Your Books and Pick Up a Gun! The 34th Canadian Brigade, which brings together 14 militia groups, is recruiting for over 800 part time jobs in the Canadian Forces Reserve. The recruiting team will be inside the McGill Metro all day.

Saturday, September 19

The Black Students Network will be holding a benefit party at Isart, 263 St. Antoine W. The party will be hosted by ...At Random and the music will be provided by DJ Reality and Special Guests. Admission \$6. Call 393-1753 for more info.

Sunday, September 20

"Reading in the Stacks" Final

Day. CKUT 90.3FM broadcasts live from the McGill Bookstore Cafe, 3-5pm. Spoken word performances from Alexis O'Hara, Marta Cooper, Corey Frost, Zero Boy and more. Words from QPIRG's CorpWatch and Fair Trade Coffee. Music on the side from CKUT DJ Monique Lanoix.

Monday, September 21

McGill's Classical Music Club will be meeting for the first time this year at 6:30pm in room C205, Strathcona Building.

Wednesday, September 23

Queer McGill's Bisexual Group will be holding its first meeting of the year at 5:30 pm in room 423 of the Shatner building. All genders welcome. Call 398-6822 for info.

Thursday, September 24

Opera Quiz. Witty quizmaster Stuart Hamilton will challenge a panel of Montreal experts in the East Lounge of Pollack Hall during the intermission of the opening concert of the CBC/McGill Concert Series. The show begins at 7:30pm, tickets are \$15/\$10.

Did you know that second-hand smoke contains more harmful toxins than first hand smoke, while it provides only one third of the nicotine? If you enjoy feeling smug and meddling in other peoples' business, come to the first meeting of the McGill Anti-Smoking Society at 5pm in Shatner 310.

All queer women are invited to this year's first Queer McGill's Womens's Group. The meeting will be held in room 423 of the Shatner building at 6:30pm. Call 398-6822 for info.

Friday September 25

The Montreal Museum of Fine Arts is having an open house for Quebec university and CEGEP students. Students will receive free admission between 11am and 6pm upon presentation of a valid student card. Attractions include; Alberto Giacometti (sculpture), Time of the Nabis (old paintings) and a 15% student discount at the

Museum boutique.

Opera Quiz. Quizmaster Stuart Hamilton will test the wits of the students of the Faculty of Music at McGill. Three voice student will go head to head with hamilton in the East Lounge of Pollack Hall at 2:30pm. After the quiz Hamilton will hold a master class in the Pollack Concert Hall. Both events are open to the public and admission is free.

Queer McGill's Men's Group will have their first meeting of the year at 7pm at U.T.C (3521 University St.) Call 398-6822 for more info.

Queer McGill's Coming Out Group will hold their first meeting of the year at 5:30pm, room 423 of the Shatner Building. All genders encouraged. Call 398-6822 for info.

The Yellow Door presents an evening of Folk music. Williams will be opening for Bill Bourne. Doors open at 8pm, 3625 Aylmer, admission: \$10 general, \$5 student

Saturday, September 26

The Yellow Door presents another evening of Folk music. Dave Johnson will be opening for Sienna and Friends. Doors open at 8pm, 3625 Aylmer, admission: \$5 (or best offer)

Ongoing

The Atwater Library Book Sale Room is selling quality used books at reasonable prices. The Sale Room is open Thursdays, Fridays and Saturdays from 1 pm to 4 pm at the Atwater Library on 1200 Atwater. For more information, call 935-7344.

The Canadian Centre for Architecture is continuing their exhibition *The American Lawn: Surface of Everyday Life*, a multimedia show offering a fascinating new perspective on the mundane but all-important institution of the lawn. The CCA is also offering a Student Open House on Thursday 17 September from 11 am to 9 pm. Entry is free. Visitors will be able to participate in an architectural tour of the CCA, Shaughnessy House and the outdoor sculpture garden, as well as

partake in other activities. For more information, call 939-7000.

La Galerie VOX is presenting *Déplacements*: an exhibition focussing on the hybrid practices that transform the photographic image. In the chosen works, the artists are submitting the fixed image to several displacements; some are deployed in different places and times, acquiring history and volume, becoming interactive, encrusting their presence in the walls, installing themselves in the floor and floating in space. La Galerie VOX is at #301 460 Ste-Catherine West. The exhibition is open to the public.

Calls for Volunteers

Want to have thousands hear what you want to say? Come write for the McGill Daily! The Daily invites all interested parties to come and help out with writing, photos, or layout. No experience is necessary! Drop by the office at Shatner B-03 or call 398-6784.

The CLSC NDG/Montréal West is presently looking for volunteers to assist individuals with different needs on a one to one basis or to help with office/reception work. Tasks range from accompaniment of clients, food shopping, meal preparation to running small errands and clerical work. Information sessions will be held on Monday September 14 at 7 pm and September 15 at 1:30 pm at 2525 Cavendish. For more information, call the CLSC Volunteer Coordination office at 485-7811, ext. 1015 or 1020.

If you love babies or want experience working with infant twins, CLSC René-Cassin needs you. The organisation is seeking volunteers to work one-on-one with overwhelmed families who recently have had twins in the West End. Patience, reliability and experience with this age group is necessary. Call Elizabeth at 488-9163 ext. 351 for more information.

Help stop elder abuse! The Elder Abuse Info-line is seeking bilingual volunteers to help seniors in need and raise awareness

around elder abuse and seniors' rights. As a volunteer, you will receive appropriate training, develop communication skills and be part of a dynamic volunteer team. For more information, call Heather Hart at 488-9163 ext. 360.

Volunteer to be a Best Buddy! Best Buddies creates friendships between people with developmental disabilities and college students. If you would like to be a Student Best Buddy, come to the information session on Monday September 21 in Shatner 310 at 6 pm. For more information, e-mail bb@ssmu.mcgill.ca

Run, walk or jog just 5 km to support cancer research! The 10th Annual McGill Terry Fox Run is looking for participants and volunteers for its September 20 event. Registration is at 10 am at Molson Stadium. Pledge forms available at SSMU, your faculty association or McGill residences. For more information, call 982-2582 or e-mail tfr_mcgill@hotmail.com

Auditions for the Westmount Youth Orchestra are currently taking place. The orchestra, under the direction of Mark Simons, rehearses on Saturday mornings. A new chamber music program is also being offered. For more information, call 938-9584 or 483-4133.

Santropol Roulant is looking for volunteers interested in helping deliver meals to those who are living with a loss of autonomy. With project GO, student involvement is facilitated by bringing meals to the Shatner Building. Meals are delivered by foot in teams of two. Those interested are encouraged to call Genevieve at 282-0245.

If you love Children or want experience working with preschoolers, CLSC Rene-Cassin needs you. Call Elizabeth at 488-9163 local 351 for more info.

Calling all Rowdy women! This year's Take Back the Night Coalition needs women to volunteer on the night of Thurs. Sept. 24 @7pm. If interested come to 2020 McKay (basement) on Mon. Sept 21 @ 6 pm or call 848-7431 for more information.

daily classifieds

Ads may be placed through the Daily Business Office, Room B-07, University Centre, 9h00-14h00. Deadline is 14h00, two working days prior to publication. McGill Students & Staff (with valid ID): \$4.75 per day, 3 or more consecutive days, \$4.25 per day. General Public: \$6.00 per day, or \$5.00 per day for 3 or more consecutive days. Extra charges may apply, prices include applicable GST or PST. Full payment should accompany your advertising order and may be made in cash or by personal cheque (for amounts over \$20 only). For more information, please visit our office or call 398-6790. WE CANNOT TAKE CLASSIFIED ADS OVER THE PHONE. PLEASE CHECK YOUR AD CAREFULLY WHEN IT APPEARS IN THE PAPER. The Daily assumes no financial responsibility for errors, or damages due to errors. Ad will re-appear free of charge upon request if information is incorrect due to our error. The Daily reserves the right not to print any classified ad.

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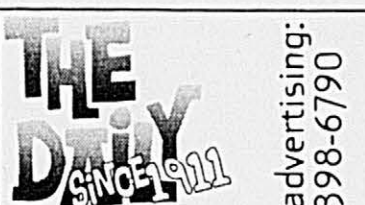
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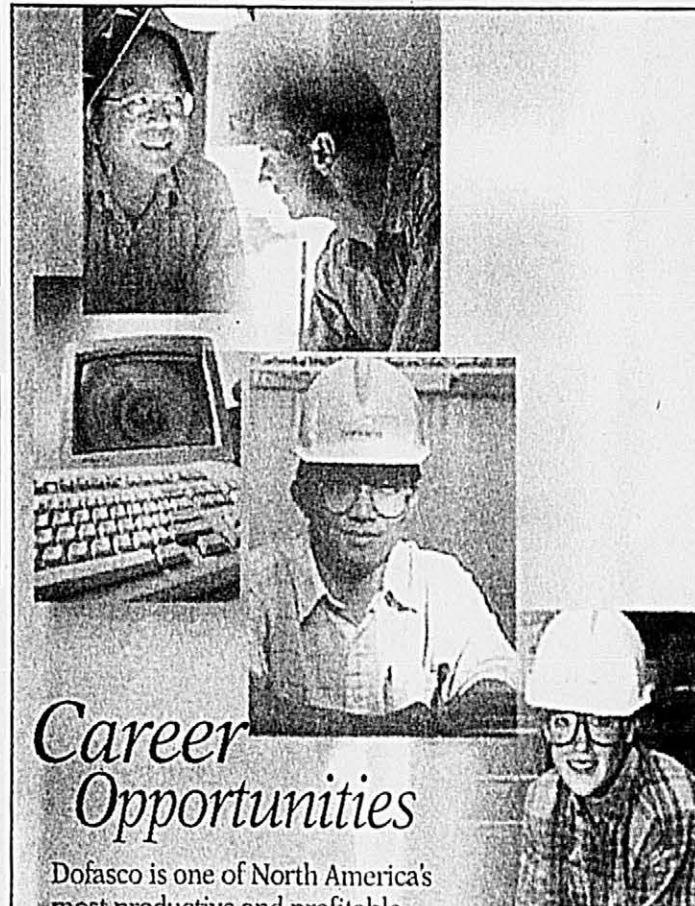
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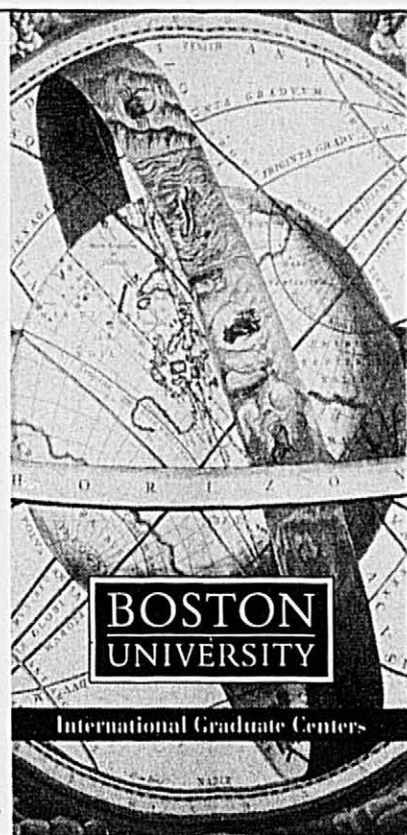
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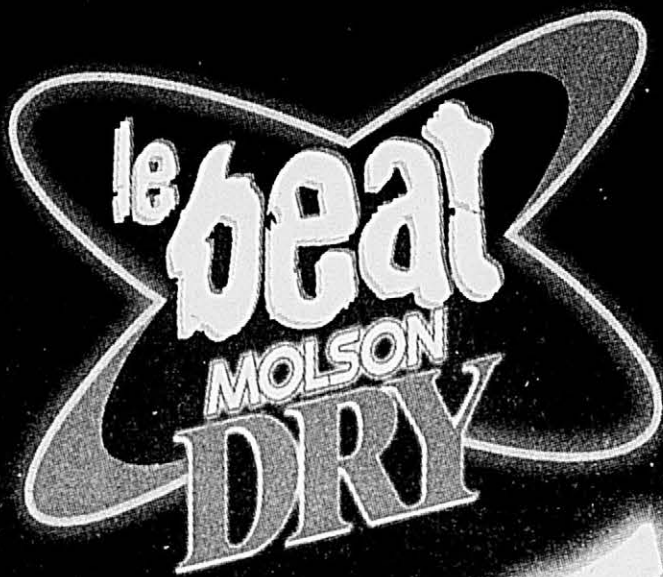
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